



April 2006

New Hampshire Department of Education

Arts Assessment Handbook



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Table of Contents

PART I.....	3
Introduction.....	3
A Vision for New Hampshire.....	4
How Did They Do It?	5
Creating a Personnel Point of View	6
Moving Forward	7
Why Assess?	8
What We Know	8
Reasons to Assess Student Learning (in the arts)	9
Formative and Summative Assessment	11
PART II.....	13
Laying the Foundation the New Hampshire Way	13
Chapter 193-C.....	14
How Does 193-C Impact My District?	16
School Approval Standards Ed 306	18
Arts Education Program Standards (Ed 306.31).....	20
Ed 306.31 Arts Education Program	22
Ed 306.24 Assessment	23
Summing Up.....	25
PART III.....	26
Planning for Arts Assessment.....	26
Trying Out Assessment Activities and Setting Local Policy	29
Phases of Design and Implementation	31
Types of Assessments for Consideration.....	33
SCASS Arts On-Line Item Development Process.....	36
New England Arts Assessment Network.....	38
Conclusion	38
SCASS Arts Assessment Glossary.....	40
Assessment Item Models and Development (Accessible On-Line).....	47
Research in the Field of Assessment in the Arts	54
References.....	57

PART I

INTRODUCTION

This document is provided as a companion to the *New Hampshire Curriculum Framework for the Arts* (2001). The arts curriculum framework defines what New Hampshire students should know and be able to do in each of the art forms of dance, music, theatre and visual arts. The *Arts Assessment Handbook* supports the arts framework by guiding teachers, schools and districts toward quality arts assessment practices that are aligned with state and national student standards.

Assessing student outcomes aligned to standards is an inherent next step in standards-based reform. The *Arts Assessment Handbook* is designed to assist teachers, schools and districts in the planning and implementation of a well crafted arts assessment plan. New Hampshire rules and standards that include arts assessment, ideas for staff discussions, and direction for action, resources for further study, and a primer of assessment terms are all included.

Much of the content of the *Arts Assessment Handbook* has been drawn from years of state membership in the State Collaborative on Assessment and Student Standards, Arts Education Consortium (SCASS Arts). SCASS Arts is a project of the Council of Chief State School Officers and includes members from state departments of education and outside experts in the field of assessment. To fulfill its mission of “quality assessment for arts education,” SCASS Arts members meet regularly to discuss, define, build and refine assessment tools and strategies in the arts. It is the collective thinking of this group of individuals that has informed the work.

SCASS Arts employs a national dialogue yet focuses its work on the needs of individual state members thus facilitating the transference from a national perspective to New Hampshire policies. Indeed, a major goal for the *Arts Assessment Handbook* is to apply the work of SCASS Arts to New Hampshire state standards, rules and predominance for local control. SCASS Arts has, over the years, explored authentic assessment in the arts, selected-response and constructed-response items for test development (including a comprehensive training package), an on-line item development

and review system with a searchable database for items, and on-the-ground training for states and districts in arts assessment that meet their particular needs and goals.

Training options in New Hampshire have included authentic assessment in the arts, item writing and development, and “Planning for Arts Assessment,” a three-day training series to help districts anticipate the complexities of quality arts assessment. All tolled, over a quarter of New Hampshire’s arts teachers have been trained in some form of arts assessment; from the Sea Coast to the North Country to the Monadnocks and the Lakes Region, New Hampshire’s arts teachers are embedding arts assessment in their teaching. The *Arts Assessment Handbook* continues the support provided by the New Hampshire Department of Education to enhance best practices in our classrooms and our schools to draw out the best that our students can be.

A Vision for New Hampshire

Imagine, if you will, a district-wide staff development day. For this particular district and this particular day the staff has come to school with hopeful anticipation. This is the prevailing attitude of arts teachers in this district and has been for the past few years. They feel a sense of accomplishment and camaraderie because of a genuine collaboration of effort that grew from their work on arts assessment including a long training and planning phase with hours of meetings and the eventual implementation of their arts assessment system. Today, as in the past few staff development sessions, arts teachers will examine the results of their student assessments.

The day begins in a celebratory mood over morning coffee and bagels. The teachers, anxious to dig into their student responses, break into content areas. Acting in accordance with their plan, various groups have different tasks. Visual arts teachers are looking at student work and rating it against pre-determined criteria. Music teachers listen to recordings of ensemble singing and rate student written responses to the performances. A cross-disciplinary group looks over data from an on-demand assessment given at the sixth grade level designed to identify programmatic strengths and weaknesses.

The close of the day brings the teachers back together again to discuss the competency-based expectations in the arts for high school graduation credit. At the close

of the day as teachers move towards the parking lot, insights and questions brought forth from the days' activities continue to be shared. As individual teachers make their way home, they consider what it is they can do to better address student needs and abilities in tomorrows' lessons.

How Did They Do It?

How did this district and these teachers create this day? What does it take to get there? Is it worth the effort? Are these teachers really engaged in this activity or is this just another fad that will come and go with the rest of this year's educational fads? These and other questions are the impetus behind this arts assessment guidance document.

With state policies that reflect current trends in educational reform and a deeper understanding of assessment for student learning, educators and key district personnel should be ready to examine more closely the activities and processes related to a local arts assessment system. The arts, as with all content areas, are finding ways to examine student work to inform curriculum and instruction. Moreover, in New Hampshire, the arts are ready to implement a variety of assessment tools to better inform students, teachers, parents, administrators, and school boards about student achievement in dance, music, theatre, and the visual arts. Therefore, the materials provided here are designed to assist districts in creating an effective and meaningful arts assessment system.

The *Arts Assessment Handbook* is built on six goals:

1. Justify the value of arts assessment.
2. Identify New Hampshire standards and rules that include arts assessment.
3. Examine guiding questions for local decision-makers to consider.
4. Provide a process for implementing local arts assessment.
5. Define assessment terms so that a common language can be developed.
6. Identify resources for further study.

Each goal will be discussed at some depth; however on-going investigation of arts assessment at the local level is the overarching goal. This guide is meant to be a launching point, not an end point, with resources provided for further study. Each district will have many unique issues to consider. This guide will help provoke important

questions and provide sign-posts along the way. Consider it to be a training manual of sorts, something to refer back to during the work. The real flight manual has yet to be developed. What's more, each flight manual will have to be built by each district because each district should design their own arts assessment system: A system of assessment that meets their unique goals and expectations, timeframe and student population, resources and commitment. You are in control of designing your own district's arts assessment system and implementation plan.

What is meant by a local assessment system? A local arts assessment system is a set of multiple measures that represent different learning styles and are aligned to content goals of the class or curriculum that include explicit guidance on administering the assessment and clear expectations for using the results. For New Hampshire, our education rules related to extended learning and competency-based graduation requirements correlate directly to the need of designing a local assessment system.

Creating a Personal Point of View

Teaching is both a learned profession and an inherited practice. Through training we are guided toward effective teaching strategies. With an educated eye, we can look back and examine our own personal experience as a student. We recognize that we have been the subject of many different teachers and teaching styles; some good, some not so good. Teaching is a profession. A professional typically has a research component and requires specialized training. Despite the emphasis on training and specialized skills, teaching and the act of assessment are both executed with a combination of learned activities *and* inherited practices.

Without specialized training, we arts teachers typically assess our students the way we were assessed when we were students. Think back and examine the assessment practices employed by your teachers, whether they be arts teachers or a favorite teacher from any content area. Do you assess your students the way you were assessed? Sometimes our own practices are a continuation of what we inherited from previous teachers, sometimes by default and sometimes by reason. What have you chosen to do? Sometimes we reject our past assessment experiences because they are too painful to revisit or simply too unreasonable to subject upon our students. How many of us arts

teachers experienced a critical evaluation of our work by a teacher that wounded our ego and maybe even made us question our path in life? Conversely, how many of us experienced a moment when a teacher said just the right thing at just the right time about our work that inspired us to pursue not only our art form but the profession of teaching?

Consider the following questions:

- How were you assessed?
- How did it make you feel?
- Why do you think it was done the way it was?
- What did you learn?
- How does your personal point of view affect your attitude toward arts assessment?

These questions work well in a professional setting where small groups of educators can share their personal experiences with each other. Personal experiences have a powerful influence over how we teach and assess our students. Once teachers have had an opportunity to share this information, your district is ready to move on.

Moving Forward

Having taken a look back at our past experiences with arts assessment, we are now ready to move forward and create for our students' positive and meaningful assessment strategies. We want to carefully design assessments that engage our students in the learning process and build their understandings around explicit goals (or standards). Through arts assessment, we build our own understanding around what our students know and are able to do, what it is our students are really learning, and what we need to do to better improve student performance. We don't just teach them and hope for the best or rely on the talented few to prove that we have an exemplary program; we deliberately measure what goes on in our classroom with regard to student learning.

Etymologically, the word "assess" is from a Latin word meaning "to sit beside." From this meaning, assessment becomes a tool for facilitating learning. Assessment sits beside curriculum and instruction, thus providing essential feedback about student learning that continually informs teaching.

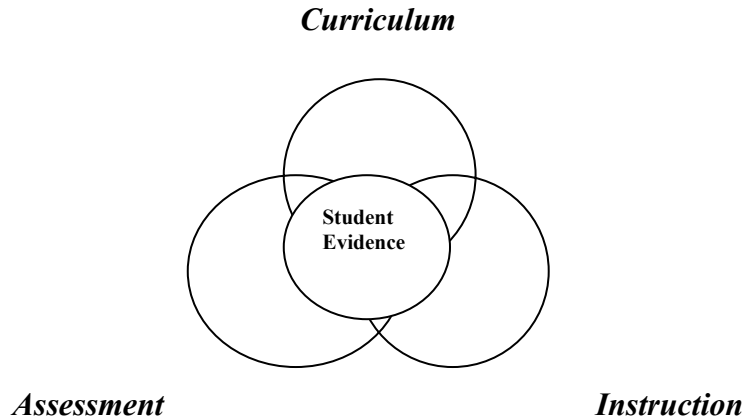


Figure 1. A model representing the relationship between curriculum, instruction, assessment, and student evidence.

One model of outcomes-based learning with the student and their work placed at the center of the diagram is represented in Figure 1.

Why Assess?

Here is something to consider: What if I assess my students and they do poorly? Won't everyone think I'm a bad teacher? I'm not a bad teacher. But if my kids do badly on the test, that's what everyone will think. Therefore, I'm not going to do any assessments in my classroom. It's too risky.

Accountability looms large when we introduce assessment. Assessment can be very threatening. For instance, schools and districts in need of improvement (that is based on the requirements of the Elementary and Secondary Act of 1965 and reauthorized in January 2002 as the No Child Left Behind Act or NCLB) have been identified as such because of an on-demand assessment, one that is part of a state-wide accountability system. The connection between assessment and accountability is undeniable. Assessment does raise the level of accountability. Let's investigate this relationship more deeply.

What We Know

Good assessment practices

- define the reason for the assessment;
- identify the skills and knowledge to be assessed;
- align the assessment tool to the purpose and outcomes.

Using the accountability system set forth in NCLB, let's go through the framework for good assessment listed above. The reason for assessing student performance in math and reading is to identify underachieving schools and districts, particularly in relation to specific subgroups of students such as socio-economic status and students with special needs. The skills and understanding assessed in our New Hampshire state test are articulated in the grade-level equivalencies (GLE's) and grade-span equivalencies (GSE's) and state frameworks. The assessment tool is an on-demand test that has been created following strict test development guidelines. This instrument can produce the kinds of data best suited for making objective distinctions about performance levels of individual students, within pre-determined budgetary constraints.

For better or worse, the arts are not part of the No Child Left Behind accountability system. For New Hampshire, assessment of student learning in the arts, or shall we say, assessment *for* student learning, is a local responsibility giving great flexibility to each district in terms of design and function. For the arts teacher who is threatened by and rejects assessment practices, or for those who incorporate assessment into their teaching, you are in the pilot's seat. You have the control to design, implement, re-design and re-tool your assessment plan. Don't hesitate; improved teaching and learning opportunities for you, your students and your colleagues are about to unfold.

Reasons to Assess Student Learning (in the arts)

Local schools, districts and arts programs in New Hampshire have the explicit opportunity to design their assessment system. Because arts assessment is not part of a larger state accountability system, goals and expectations related to arts assessment are determined locally. Consider this list of reasons to assess student learning in the arts.

- Improve student learning
- Build a community of self-directed learners
- Promote task-oriented feedback
- Develop metacognitive skills
- Assess prior knowledge
- Measure student outcomes aligned to standards
- Inform instruction

- Justify budgetary requests and advocate for your program
- Recognize individual student achievement in the arts
- Determine the effectiveness of a curriculum
- Identify strengths and weaknesses of a program
- Establish a common instructional vocabulary
- Provide feedback to students, parents, administrators, school board members, and community members
- Establish the basis for a reporting system
- Create meaningful learning experiences
- Build shared beliefs and expectations for student learning
- Determine professional development goals for schools/districts

Now consider which reasons you have acquired with your current assessment practices. Are you able to identify a few statements from above that align with what you are doing now? Are you able to justify why you are assessing students and why you are doing it the way you are? Or is something holding you back? If something is holding you back, can you identify the barrier? Is it lack of assessment knowledge, lack of beliefs around the value of arts assessment, or is it the familiar lack of time in a busy schedule?

Ask yourself these questions: Do you really know how well each student is performing in your classroom? How do you know? What tools and strategies are you using to measure student performance? Is the way you've always done things still the best way? What might you think about changing?

Regardless of the impetus for assessing student learning, many of the same questions need to be asked. By asking the questions presented here and increasing your knowledge about arts assessment and changing your teaching habits even slightly, change in student achievement is bound to occur. Maybe just knowing where to start will initiate change. The best place to begin is by looking at these three basic tenets of good assessment practice:

- Define the reason for the assessment.
- Identify the skills and knowledge that are being measured.

- Align the assessment tool with the purpose and outcomes.

Formative and Summative Assessment

Generally speaking, assessment can be viewed in two broad categories, formative assessment and summative assessment. Formative assessment is *assessment for learning* and summative assessment is *assessment of learning*. Formative assessment occurs during instruction and summative assessment occurs at the conclusion of an instructional theme or unit. Formative and summative assessments can share types of assessment; however some types of assessment are more appropriate for one than the other. Formative assessment is an integral part of a continuous improvement model of good teaching because it emphasizes providing timely, relevant feedback to students as the assessment practices are embedded within teaching and therefore promote learning. Summative assessment tends to be used to measure student performance over time, as well as instructional programs or curricula across a district. Historically, summative assessments have been used to determine grades. However, with a shift toward constructivism in education, examining how both formative and summative assessments can be used to determine grades (if a grade must be determined) is becoming more common. Understanding the role of formative and summative assessment is important because a function of your local assessment system will be to articulate the relationship between summative and formative assessment.

When the three basic tenets of good assessment were first presented here it was compared to the state-wide accountability system required under No Child Left Behind. If we review the tenets from a different perspective, one of formative and summative assessment, we begin to see a very different picture. Now the reason for assessment of student learning shifts from an external point of view to an internal, student-centered point of view. One must determine if the assessment is to measure student learning as an outcome of instruction over time and provide data for long-term planning (summative) or make moment-to-moment decisions about instruction (formative) and provide data for short-term planning (formative), or both. Identifying the skills and knowledge to be measured maintains an alignment between a standards-based curriculum and the assessment. Aligning the assessment tool with the purpose and the outcomes assures that

the most appropriate measurement tool is being used for formative or summative purposes.

If the ultimate goal of education is for the student to become a self-directed learner, then the ultimate user of assessment information is the student. To this end, formative assessment is directly linked to self-assessment. Guiding students toward self-assessment supports formative assessment practices. Self-assessment can only occur when students have clear expectations for learning—formative assessment clarifies the learning targets. Summative assessment can be valuable for determining program effectiveness over time. Creating the appropriate balance between formative and summative assessment is an outcome of an assessment system. Keep these purposes in mind as we move on to the second section of the *Arts Assessment Handbook*, Laying the Foundation: New Hampshire Policies for Arts Assessment.

PART II

LAYING THE FOUNDATION THE NEW HAMPSHIRE WAY

This section of the *Arts Assessment Handbook* begins to look more carefully at statutes that lay a foundation for local arts assessment in our state. The New Hampshire revised statutes annotated, or RSA's, lay a foundation for our educational system. Some of these rules include mention of arts assessment.

The following quote is taken from the New Hampshire Department of Education website, whereas an administrative rule is defined as “a regulation or standard adopted by an agency to implement or make specific a law enforced or administered by the agency; or interpret a procedure or practice requirement binding on persons outside the agency. Rules shall be valid and binding on persons they affect, and shall have the force of law unless amended or revised. Rulemaking is therefore lawmaking, in areas which the legislature has decided are too specific or too detailed to be handled by legislation.”

In this handbook the RSA's under examination include Ed 193 and Ed 306. Generally speaking, these rules give latitude to local schools and districts around arts assessment. Furthermore, in a move that supports a more student-centered approach to education such as that reflected in standards and outcomes based practices, the newly revised (2005) Ed 306 or School Approval Standards make a distinct shift toward this philosophical base.

In April 2001 the *New Hampshire Curriculum Framework for the Arts* came into existence based on New Hampshire Education Law 193-C (see below). This law sets out to justify the importance of improvement and accountability and establish a statewide assessment program. A critical part of this program is the local education improvement and assessment plan; this is where the arts connect to 193-C.

TITLE XV EDUCATION

CHAPTER 193-C STATEWIDE EDUCATION IMPROVEMENT AND ASSESSMENT PROGRAM

Section 193-C:1

193-C:1 Statement of Purpose. –

I. Improvement and accountability in education are of primary concern to all of the citizens of New Hampshire. A well-educated populace is essential for the maintenance of democracy, the continued growth of our economy, and the encouragement of personal enrichment and development.

II. A statewide education improvement and assessment program built upon the establishment of educational standards specifying what students should know and be able to do is an important element in educational improvement. Such a program also serves as an effective measure of accountability when the assessment exercises or tasks are valid and appropriate representations of the curriculum standards that students are expected to achieve.

III. Widespread participation in the establishment of a statewide education improvement and assessment program is essential. Consultation with educators at all levels, business people, government officials, community representatives, and parents must occur in the development of educational standards. In turn, widespread dissemination of those standards, once established, must occur. Teachers, administrators, and school board members must be fully apprised of these state-developed standards. They must, in turn, communicate these expectations to students and parents, and find and implement methods to enable students to acquire and apply the requisite knowledge and skills.

IV. In addition, the assessment results must be reported to students, parents, teachers, administrators, school board members, and to all other citizens of New Hampshire in order that informed decisions can be made concerning curriculum, in-service education, instructional improvement, teacher training, resource allocation, and staffing.

V. A critical part of this program is the local education improvement and assessment plan. In order for an assessment program to give an accurate picture of student performance, it must include more than a one-time measure. Local school districts should devise and implement measures which focus on the continuing growth of individual students, and report the results to parents along with those obtained from the state-developed tool.

VI. The purpose of the statewide education improvement and assessment program is not to establish a statewide curriculum. It is, rather, to establish what New Hampshire students should know and be able to do and to develop and implement effective methods

for assessing that learning and its application so that local decisions about curriculum development and delivery can be made.

Source. 1993, 290:2, eff. June 22, 1993.

Section 193-C:2

193-C:2 Definitions. – In this chapter:

- I. "Commissioner" means the commissioner of the department of education.
- II. "Committee" means the legislative oversight committee established to review the statewide education improvement and assessment program.
- III. "Department" means the department of education.
- IV. "Program" means the New Hampshire statewide education improvement and assessment program.

Source. 1993, 290:2, eff. June 22, 1993.

Section 193-C:3

193-C:3 Program Established; Goals. – There is established within the department of education a statewide education improvement and assessment program. The commissioner shall develop and implement this program in conjunction with the state board of education and the legislative oversight committee. In carrying out this program, the commissioner shall consult widely with educators at all levels, business people, government officials, community representatives, and parents.

- I. The aims of this program shall be to:
 - (a) Define what students should know and be able to do.
 - (b) Develop and implement methods for assessing that learning and its application.
 - (c) Report assessment results to all citizens of New Hampshire.
 - (d) Help to provide accountability at all levels.
 - (e) Use the results, at both the state and local levels, to improve instruction and advance student learning.
- II. Since the program is not a minimum competency testing program, assessment instruments should be designed to reflect the range of learning exhibited by students. The assessment portion of the program shall consist of a variety of assessment tasks which can be objectively scored. The assessment instruments shall include, but not be limited to:
 - (a) Constructed response items which require students to produce answers to questions rather than to select from an array of possible answers.
 - (b) A writing sample.
 - (c) Other open-ended performance tasks.
- III. The following criteria shall be used in the development of the program:
 - (a) Educational standards specifying what students should know and be able to do shall be clearly defined before assessment procedures and exercises are developed.
 - (b) The assessment exercises or tasks shall be valid and appropriate representations of the standards the students are expected to achieve.

(c) At each grade level assessed, the standards and expectations shall be the same for every New Hampshire student.

(d) Teachers shall be involved in designing and using the assessment system.

(e) Assessment frameworks and reports shall be understandable and widely disseminated to parents, teachers, administrators, other school personnel, school board members, teacher preparation programs, business people, government officials, and community members.

(f) The assessment system shall be subject to continuous review and improvement.

IV. The assessment system shall generate data which may be used:

(a) At the student level, by students, parents, and teachers, to determine what the student knows and is able to do in relationship to the state-established standards.

(b) At the classroom and school building levels, to monitor student progress and to enhance learning.

(c) At the district level, to measure school and district-wide progress toward meeting goals and outcomes, to revise curriculum, to design in-service education programs, and to improve instruction.

(d) At the state level, to measure what students know and are able to do in relation to the attainment of goals and outcomes from the assessment frameworks, and to report the results to the citizens of New Hampshire.

(e) At the state level, to target services to schools, improve existing programs, develop new initiatives, and revise standards for school improvement, teacher certification, etc.

(f) At the college level, to integrate into teacher preparation programs instruction in state-established standards, techniques for enhancing student learning in these areas, and the use of assessment results to improve instruction.

(g) At all levels, to correlate, to the extent possible, with national goals and international standards.

(h) At all levels, to provide a basis for accountability.

(i) At the end of grade 3, to determine if pupils are reading at grade level on a standardized reading test to be developed by the department as part of a statewide assessment system.

(j) At the school, district, and state levels, to provide performance reports on specific subgroups of pupils as required by federal law.

Source. 1993, 290:2, eff. June 22, 1993. 2003, 314:7, eff. July 22, 2003.

(On-line link: <http://www.gencourt.state.nh.us/rsa/html/xv/193-c/193-c-mrg.htm>)

How Does 193-C Impact My District?

The first level of responsibility to fulfilling 193-C is at the state level. 193-C:1 is the Statement of Purpose for the entire statute, with 193-C:1, Part I, providing justification. 193-C:1, Parts II and III, are about establishing standards. The 2001 *New*

Hampshire Curriculum Framework for the Arts

(<http://www.ed.state.nh.us/education/doe/organization/curriculum/CurriculumFrameworks/CurriculumFrameworks.htm>) are the educational standards describing what students should know and be able to do in the arts. The RSA then goes on to establish the importance of valid and appropriate assessments aligned to the curriculum standards as well as having large stakeholder input for the development of standards. Consequently, the dissemination of standards and the reporting out of assessment results must be to a broad constituency.

For more than ten years the New Hampshire Education Improvement and Assessment Program (NHEIAP) has been our state test covering mathematics, English language arts, science and social studies for grades 3, 6 and 10. As funds ebbed and flowed and as No Child Left Behind imposed greater accountability, the test gained or lost content areas or grade levels. The last phase of the NHEIAP is now occurring at grade ten. For grades 3-8, the New England Common Assessment Program (NECAP) is now in place. Despite these changes in our large-scale, state-wide assessment program, RSA 193-C remains.

Arts assessment, having never been part of the state-wide testing program, resides in the purview of local districts. For instance, 193-C:1, Part V states, “Local school districts should devise and implement measures which focus on the continuing growth of individual students, and report the results to parents along with those obtained from the state-developed tool.” 193-C:1, Part VI continues on with the purpose of the statewide improvement and assessment program to “establish what New Hampshire students should know and be able to do and to develop and implement effective methods for assessing that learning and its application so that local decisions about curriculum development and delivery can be made.”

To address how this affects districts, we must look to the parts of the law that refer to local responsibilities. Because New Hampshire is a state with much control in the hands of local authorities, especially in the areas of curriculum and instruction, the arts assessment system, as part of locally controlled activities, is a local function.

The level of compliance for each district is a local decision, too. If you review 193-C:2 and 193-C:3 you can probably justify that your current instructional, curricular

and grading/assessment system meets this criteria in some way. The overarching question is, “Can we do a better job of assessing student learning, reporting progress to parents, and making curricular and instructional decisions than we already are?”

School Approval Standards Ed 306

In 2005, the New Hampshire Minimum Standards for School Approval, now known as the School Approval Standards, were revised and adopted by the State Board of Education (see <http://www.ed.state.nh.us/education/laws/Ed306.htm>). These new standards represent a shift toward outcomes-based education and an increase in authority at the local level. One of the biggest changes in the new rules is the granting of high school graduation credit. Previously, high school graduation credit was determined by the Carnegie Unit, essentially a measure of seat time, or an inputs measure. By the 2008-2009 school year, the local school board shall require that a high school credit can be earned by demonstrating mastery of required competencies for the course, hence, an outcomes-based measure. One of the driving forces for this guidance document is to prepare schools and districts for this change in measuring student outcomes for high school graduation credit. Ed 306.27 has been included here in whole; Ed 306.27 (d) refers to competency-based high school credit.

Ed 306.27 High School Curriculum, Credits, Graduation Requirements, and Cocurricular Program.

(a) The local school board shall require that the required curriculum content developed for each high school is consistent with RSA 193-C:3, III.

(b) The required curriculum content shall comply with the following:

- (1) The program of studies shall include those courses for which credit is awarded as well as other educational experiences and instructional activities required by Ed 306;
- (2) Credit courses shall be planned for the attainment of specific educational objectives leading to the high school diploma;
- (3) The instructional program shall include:
 - a. Procedures for diagnosing learner needs;

- b. Methods and strategies for teaching that incorporate learner needs;
- c. Resource-based learning opportunities;
- d. Techniques for the evaluation of student outcomes; and
- e. The provision of remedial instruction as needed;

(4) If a district chooses to offer extended learning opportunities, the extended learning opportunities shall:

- a. Consist of activities designed to:
 - 1. Provide credit or supplement regular academic courses; and
 - 2. Promote the schools and individual students' educational goals and objectives;
- b. Be governed by a policy adopted by the local school board that:
 - 1. Provides for the administration and supervision of the program;
 - 2. Encourages that certified school personnel oversee an individual student's program;
 - 3. Requires that each extended learning proposal meet rigorous standards, and be approved by the school prior to its beginning;
 - 4. Specifies that credits can be granted for extended learning activities, including, but not limited to, independent study, private instruction, team sports, performing groups, internships, community service, and work study; and
 - 5. Requires that granting of credits shall be based on a student's demonstration of competencies, as approved by certified educators;
- c. Incorporate student participation in selecting, organizing, and carrying out extended learning activities;
- d. Provide opportunities for students to acquire knowledge and skill development comparable to knowledge and skill development in courses offered at the high school; and
- e. Be available to all students; and

(5) A cocurricular program shall be offered that provides opportunities for all students to participate in activities designed to meet their needs and interests, including, but not limited to:

- a. Intramural and interscholastic athletics;

- b. Performing groups;
- c. Academic clubs and societies;
- d. Student government;
- e. Activities and services that afford students with disabilities an equal opportunity to participate; and
- f. Any other activities that:
 - 1. Supplement and enrich regular academic courses;
 - 2. Provide opportunities for social development;
 - 3. Encourage participation in the arts, athletics, and other cooperative groups; and
 - 4. Encourage service to school and community.

(c) The local school board shall require that a program of studies shall be offered for each high school that includes credit courses or equivalent study and other educational experiences and instructional activities as specified in (e) below. Each high school shall offer maximum student opportunities, in and out of the classroom, while at the same time specifying a basic number of courses that each high school shall offer. If a student demonstrates knowledge and abilities on a placement pre-test developed by the local school district for a particular course, the student shall not receive credit for the course, but shall be allowed to take a more advanced level of the subject or an elective.

(d) By the 2008-2009 school year, the local school board shall require that a high school credit can be earned by demonstrating mastery of required competencies for the course, as approved by certified school personnel. Until the 2008-2009 school year, the local school board shall require that a high school credit can be earned as provided in (1) or (2) below, or both:

- (1) Attendance at a course scheduled to meet for no less than 135 clock hours of instructional time if the school operates on an 8-period schedule or for no less than 150 clock hours of instructional time if the school operates on a 7-period schedule; or
- (2) If a competency assessment is in place as provided in (i) below, by demonstrating mastery of required competencies for the course, as approved by certified school personnel.

Arts Education Program Standards (Ed 306.31)

In creating new language for these rules the most evident change is that the standards went from describing an visual art program separate and independent from and a music program to combining all arts content areas (dance, music, theatre and the visual

arts) into the description of an arts education program. Under the new description we are able to maintain programs that are systematic and sequential in music and visual art as before, while encouraging districts to develop opportunities in dance and theatre, two underserved art forms in our state.

Unlike other content areas described in Ed 306, which tend to go on at length about what each program should offer, the arts education program is framed around instruction, curriculum, and assessment, making Ed 306.31 more concise than other disciplines described. The rationale here was to eliminate redundancy between sets of standards in rulemaking. By cross referencing standards, much more material is covered without the verbiage. Bear in mind that the old Ed 306 standards that were under revision were crafted prior to the formation of any New Hampshire curricular frameworks. Originally, the only place to include content standards was inside of Ed 306. However, with the arts framework in place, and the content standards being well articulated there, it was only a matter of referencing what was already in existence. Therefore, by referencing RSA 193-C, the *New Hampshire K-12 Curriculum Framework for the Arts* becomes embedded in Ed 306.31.

The arts education program breaks down in this way: The first area, instruction, includes the broad goals from the arts curriculum framework. The second section, entitled curriculum, refers to RSA 193-C, mentioned above, as the appropriate mechanism within rule-making language to reference the *New Hampshire K-12 Curriculum Framework for the Arts* in its entirety. The curriculum section also includes a compilation of standards from the Certification Standards for Educational of Personnel for a music teacher (Ed 507.38), theatre teacher (Ed 507.34), and visual arts teacher (Ed 507.09). These standards are also representative of the Approval of Professional Preparation Programs in music (Ed 612.13), theatre (612.23) and visual arts (612.01). This intersection across documents (193-C, Ed 306, Ed 500's and Ed 600's) was intentionally designed to create alignment among standards and programs at all levels of instruction.

The final section in the arts education program is "assessment". In one brief line it captures an earlier section of the School Approval Standards, Ed 306.24, and also entitled "assessment." This section of Ed 306.24 represents a comprehensive overview of

local assessment practices, thus setting up an alignment inside Ed 306 and between Ed 306.31 and 193-C.

Ed 306.31 Arts Education Program

Ed 306.31 Arts Education Program. Pursuant to Ed 306.26 and Ed 306.27, the local school board shall require that an arts education program for grades K-12 provides:

(a) Systematic and sequential instruction in the arts disciplines of music and visual art, while developing opportunities for dance and theatre, where students will:

- (1) Create, perform, and respond with understanding;
- (2) Participate actively in at least one of the art forms of dance, music, theatre or visual art;
- (3) Analyze and evaluate works of art from structural, historical, and cultural perspectives, including acquiring the ability to understand and evaluate works of art in various arts disciplines;
- (4) Recognize exemplary works of art from a variety of historical periods and cultures, as well as understand historical development within and among the arts disciplines;
- (5) Relate various types of arts knowledge and skills within and across the arts and other disciplines;
- (6) Use technology as ways to create, perform, or respond in various arts disciplines; and
- (7) Become familiar with career opportunities in the arts or with the impact of the arts on everyday life;

(b) Planned curriculum that is consistent with RSA 193-C:3, III; that will provide for:

- (1) A variety of developmentally appropriate techniques and processes as well as learning materials such as tools, equipment, facilities and supplies, including but not limited to musical instruments, current recording devices, computers and software, and expendable art-making supplies, that meet the diverse needs, interests and capacities of each student;
- (2) The best interests of students regarding safety and health issues associated with materials, tools, equipment, supplies and procedures;
- (3) The ability to guide student development in observing, imagining, visualizing, listening, transforming, and synthesizing their thoughts and ideas into artworks through traditional and nontraditional means such as, but not limited to,

choreography, reading and writing music, improvisation, script-writing, set design, two and three-dimensional artworks, and media arts;

(4) The ability to guide students in selecting and applying subject matter and movements, sounds, language, or symbols, or any combination of them, with ideas to express meaning in artwork;

(5) Developing artistry and artistic skill sequentially over time;

(6) Critical thinking skills and artistic choices in the creation and evaluation of artworks;

(7) Addressing opportunities available beyond the regular classroom; and

(8) Embedding in the students global arts-related history and culture; and

(c) Sound assessment practices as stated in Ed 306.24.

As you review this next set of standards, Ed 306.24 which relate to sound assessment practices, pay attention to the sections of the rule that dictates local responsibilities. In Ed 306.24, every phrase of each section will not directly apply to arts assessment. However, ask yourself if your district or school is fulfilling these standards, if you think the standards could be better addressed at your local district, or how you might begin to make improvements.

Ed 306.24 Assessment.

(a) The local school board shall require that each school:

(1) Provides for the ongoing assessment of learning outcomes through the use of local assessments that are aligned with state and district content and performance standards as provided in (b) below;

(2) Participates in the state-wide education improvement and assessment program as provided in (c) below; and

(3) Selected by the United States Department of Education, National Center for Education Statistics participates in the National Assessment of Education Progress (NAEP).

(b) The following elements shall be used as evidence by the department in determining whether a school complies with the requirements of (a) above:

(1) The school maintains a policy that articulates the process for the selection, use, and interpretation of local assessment instruments;

(2) The school supports the authentic assessment of student learning outcomes through multiple formative and summative assessment instruments, including, but not limited to:

- a. Teacher observation of project-based learning, including off-site learning projects;
- b. Competency-based assessments; and
- c. Teacher-designed quizzes and tests;

(3) The school provides professional development for teachers in the use of diagnostic tools to adjust instruction to meet personalized needs of students and to monitor progress; and

(4) The school has a systematic process for collecting and analyzing assessment data to:

- a. Identify needs for improvement; and
- b. Determine the effectiveness of educational programs in meeting student performance goals.

(c) Each school shall maintain the following as evidence of participation in the state-wide education improvement and assessment program established under RSA 193-C:

(1) Written guidelines for the inclusion of and accommodations for student participation, including, but not limited to, inclusion of and accommodations for:

- a. Students in major racial and ethnic groups;
- b. Students with disabilities;
- c. Economically disadvantaged students; and
- d. Students with limited English proficiency;

(2) Procedures for test security and the accurate inclusion of student data;

(3) Procedures by which assessment results are communicated to:

- a. Parents;
- b. Faculty; and
- c. The community; and

(4) A policy that articulates the ongoing evaluation of the effectiveness of curriculum in improving student performance.

Summing Up

In conclusion, a review of these rules indicates that the local school district is responsible for the design, implementation, and reporting out an arts assessment system. The state will assist the locals by defining state level standards for student achievement and providing assessment tasks and tools for use at the local level as well as an assessment framework. With the *New Hampshire K-12 Curriculum Framework for the Arts* as standards guidance and a variety of assessment tools made available through state membership to the State Collaborative on Assessment and Student Standards (SCASS) Arts Education Consortium, local districts can move forward with planning for arts assessment.

Key words from Ed 306.31 begin the basis for an assessment framework. A conceptual organizer for assessment can be drawn from part (a), that is create, perform and respond. Key words such as observe, imagine, visualize, transform, and synthesize and key phrases such as; analyze and evaluate works of arts, recognize exemplary works of art, use technology as ways to create, perform or respond to various arts disciplines, curriculum that will provide for critical thinking skills, and developing artistry and artistic skill, all provide a basis for an assessment framework. What types of assessment tools developed at the local level would help to determine student achievement based on these content and performance expectations? This is the driving question behind a local arts assessment program.

The next sections of the *Arts Assessment Handbook* will provide suggestions for entering the planning phase of a district-level arts assessment system and identify specific tools for implementation.

PART III

PLANNING FOR ARTS ASSESSMENT

The previous chapter set out to define state policies that support arts assessment at the local level. This next section will begin to explore how local education agencies might proceed when establishing an arts assessment system and a series of questions that may be examined by local stakeholders. The first question to be asked, however, is should a local district establish local policy around assessing in the arts, and if so, what would it look like?

The basis for a policy statement can arise from answering these (and other locally driven) questions:

- Can the arts be assessed?
- Why assess in the arts?
- What is the relationship among standards, curriculum, and assessment?
- What is the purpose of the assessment and who is the audience?
- What is the value of formative and summative assessment? What about benchmark assessments? Which do we implement?
- What type of assessment system best aligns to our purposes and goals?

Before work on the assessment system can begin, the district may need to consider the preliminary task of developing of a strong, standards-based arts education strategic plan for the district. Significant changes in curriculum, instruction and assessment demand attention to planning. It requires arts education leaders to examine their current programs and practices and envision desired results. Three basic questions guide this process:

- *Where are we?*
- *Where do we want to go?*
- *How do we get there?*

An arts education plan should be followed by the adoption of a policy (by the local school board) to implement that plan and an assessment system to evaluate the effectiveness of the plan. Maybe your district already has a plan and a curriculum that is aligned to local and state standards. If so, then you are in a position to move with designing a district assessment system. However, without the local establishment of an arts education plan, you have nothing on which to base your assessment system. Take the time to craft a mission statement, a vision, and a commitment to a comprehensive, sequential, standards-based program of instruction and curriculum that is linked to an assessment system. Additional components of an arts education plan may include a commitment to professional development and resources for arts education such as staffing, facilities, scheduling and supplies.¹ Without attention to these elements, there is no basis for an assessment system. This is the first step in the design of a purposeful assessment system.

An arts education strategic plan should include the adoption of a policy to implement that plan and an assessment system to evaluate the effectiveness of the plan.

As the work begins for either strategic planning or assessment system design, the district must consider who sits at the table to engage in the dialogue and shape policy. Who needs to be present to best represent all the stakeholders involved in the decision-making? Who will lead the meetings, how will the information be communicated, what is expected of the specific “arts education planning committee” or the “arts assessment policy committee,” and what other future work might be expected of the participants or of different participants. This, of course, follows the same guidelines that any committee would adhere.

Undoubtedly, the devotion of arts teachers’ to their programs, practices and art form has surfaced during the strategic planning sessions. However, as the meetings begin

¹ *Arts Education Program Toolkit: A Visual and Performing Arts Program Assessment Process* provides school districts with a self-study and planning process for establishing quality standards-based arts education programs for all students. Developed by the California Department of Education, this toolkit can be easily adapted for your NH district. Order on-line at <http://www.cde.ca.gov/re/pn/rc/ap/pubcat.aspx>.

to focus on arts assessment, it would be amiss not to point out that a new level of fervor from the teachers may emerge. Do not underestimate the emotional connection arts teachers feel between their art forms and arts assessment. Other subject areas in our schools, unlike the arts, have been included as part of fundamental assessment practices for years. While all teachers have opinions around assessment and accountability, arts teachers' passion about what is and isn't appropriate in the arts will, for some teachers, releases an intense degree of emotionality.

One reason that arts teachers respond emotionally to the topic of arts assessment has to do with the very nature of the arts. In the arts, and the creative process evoked by the act of art-making, the artist is driven to connect with their work in some way. In a school setting, these connections are sometimes asked to be made topically across various content areas. But in the world of art-making, the artist engages in an emotional connection with their work; their creative expression of self. If you spend enough time creating art, this means that you have also spent time reflecting upon emotional connections between you and your art form. Therefore, arts teacher quickly connect emotionally to anything arts related. If one perceives that the assessment system being designed is going to impinge on their personal or their students' ability to be expressive and creative, then relaying one's opinion about this becomes highly important. ***Allowing teachers to express themselves on the subject of arts assessment must be part of the process.***

There are various camps that arts teachers' fall into when discussing arts assessment. There are some teachers who are adamantly against assessing student art work whatsoever. Some believe that only portfolios and authentic assessment in the arts is appropriate and that observation and looking at student work is the only acceptable method. Still others believe that a variety of tools aligned to standards best defines arts assessment. ***To not understand the position of your teachers and not provide an opportunity for dialogue from the outset will eventually derail your project.*** This has been proven time and time again in the field. District and state-wide arts assessment programs have been scrapped because of a lack of buy-in from stakeholders. This lack of acceptance might have been avoided if opportunities for dialogue and training to build understanding around the possibilities that exist in arts assessment had occurred.

From the beginning, establishing a culture of respect among the project manager (whoever that may be) and the stakeholders is vital. The facilitator of the initial district meetings which brings teachers together to discuss their beliefs will need to set clear guidelines for group dialogue. The ability to listen to each other, ask clarifying questions, reach consensus and provoke critical thinking should carry throughout the project. The set of questions presented on page eight of the first chapter are an excellent place to begin (see below). Taking the necessary time to build understanding at the beginning of the process will eventually allow for faster movement at the middle and end. Take the time now to build consensus and share views.

Beginning questions for group dialogue around arts assessment:

- How were you assessed?
- How did it make you feel?
- Why do you think it was done the way it was?
- What did you learn?
- How does your personal point of view affect your attitude toward arts assessment?

Trying Out Assessment Activities and Setting Local Policy

Taking the time to listen to teacher views has been clearly established. On the other hand, as soon as is reasonable, trying out assessment activities in the classroom needs to be presented. Teachers, by consensus, should identify a few assessment activities to take back to their classrooms for implementation. Depending on the views of the group, they should decide what to try. If the group leans heavily toward authentic assessment, then help them identify or construct performance tasks. If the group wants to implement some classroom embedded strategy, help them determine that activity. Also, the assessment choices may vary depending on the arts disciplines themselves and by grade spans. High school visual art teachers may want to do a guided critique, elementary music teachers an on-demand task, theatre teachers a creative problem-solving task based on improvisation, and dance teachers may choose a skills-based task.

The important point here is to allow discipline-based teacher groups to come to consensus on assessment activities and implement the activities in their various classrooms. This is where the learning begins.

Before the teachers can establish their assessment system, they need to experience a variety of assessment activities in their classrooms. No amount of talk can replace the actual trying out of assessment ideas with students. After trying out the desired assessment activities, the next step is to reflect together as a group. As the teachers begin sharing their experiences, eureka's or "aha's", a myriad of questions will arise. These revelations need to be recorded on chart paper. Consequently, for the project manager these notes become the guideposts to follow, setting up the process of self-discovery and learning for the teachers.

Deeply investigating arts assessment and all it has to offer has been regularly reported by teachers as some of their most effective professional development in arts education. While the penultimate goal of any assessment system is the actual creation and implementation of such, do not let the tandem opportunity for critical analysis of the arts disciplines and their inherent constructs go uncovered. Just as creating art is a process, creating arts assessment tools is a process as well. Learning about arts assessment occurs in a process-oriented way, a very constructionist approach to learning. As teachers become more and more invested in arts assessment, their content knowledge increases as does their understanding of effective assessment practices. Learning about the what, when, how, and why of arts assessment occurs concurrently with a deeper application of one's own knowledge about the art forms, that is, art for arts sake.

As the teachers investigate assessment techniques in their classroom, a policy group needs to form. This representative group will articulate the philosophical base for the arts assessment system, and from that, determine particular goals as well as how to use the assessment data and to whom the results are communicated. The set of questions posed at the beginning of this chapter (and copied below) should assist with this process. These questions should be revisited regularly to assure that consensus remains around the larger purpose, philosophy and goals. The larger group of teachers who are participating in the assessment project should also be presented with purpose questions and given an

opportunity to respond. Those who are members of the policy committee should, in essence, be representing their colleagues from the larger pool of arts teachers.

Purpose/policy questions to be addressed:

- Can the arts be assessed?
- Why assess in the arts?
- What is the relationship among standards, curriculum, and assessment?
- What is the purpose of the assessment and who is the audience?
- What is the value of formative and summative assessment? What about benchmark assessments? Which do we implement?
- What type of assessments best align to our purposes and goals?

Phases of Design and Implementation

In this next section, the process of creating a district-wide assessment program is more closely examined, with suggestions made in regard to steps, phases and a timetable for implementation. Each district will need to determine their own actions and timetable based on district funds, staffing, time available for planning and other restrictions. Professional development for teachers should be embedded in each of the planning phases.

Meaningful data from student assessment in the arts is dependent upon district administrative support for explicit expectations and requirements, assessment expertise and financial assistance.

For a district-level arts assessment system, consider the following steps:

1. Planning (defining purpose & developing a shared understanding of assessment)
2. Design and Development (looking at the who, what, where, when and how of the program and developing the necessary assessment strategies, instruments and construct)
3. Pilot testing (a sample of students who undergo test administration)
4. Review and Revision (investigating the question of whether or not the assessment met the intentions of purpose and revising as necessary)

5. Implementation (a district-wide administration of the assessment)
6. Results and Reporting (determining assessment results, possible actions and reporting out)
7. Making curricular and/or instructional modifications based on assessment results
8. Making modifications to the assessment program if necessary
9. On-going implementation

These steps can occur over a series of phases:

Phase 1 = Planning, Design and Development

Phase 2 = Pilot testing, review and revision

Phase 3 = Implementation, understanding results and reporting out

Phase 4 = Making modifications to curriculum, instruction and/or assessment instrument

Phase 5 = On-going implementation of assessment program

These phases can occur over a 3-5 year period:

Year 1 = Planning

Year 2 = Design and Development

Year 3 = Pilot, review and revision

Year 4 = Implementation, scoring and analyzing results and reporting out with modifications on-going

Year 5 = On-going implementation of assessment program

On a yearly basis, the timetable may look as follows:

April = implementation

May & June = score student work, analyze data, report out

July & August = review curricular changes

September = implement instructional or curricular changes

October-March = follow up with professional development activities

On a continuous basis, consider the following:

- Embedded classroom assessment strategies for implementation and sharing

- Training teachers who are new to the district about the assessment program
- Mentoring and observational opportunities among staff related to instructional practice and arts assessment
- Action-based research investigating arts assessment used to inform the district arts program
- A process for revisiting the assessment program and making modifications

Envisioning Arts Assessment, A Process Guide for Assessing Arts Education in School Districts and States by Nancy Pistone is a very useful guide that is appropriately mentioned here. The guide breaks out the phases and steps listed above into concrete examples. This resource is available through the Arts Education Partnership and the Council of Chief State School Officers in PDF format at <http://www.aep-arts.org/Publications.htm#Envisioning> and is recommended reading for leaders involved in designing a district arts assessment system.

Any long-range planning around an arts assessment program will need to look at the cost of each phase including professional development, stipends for committee work if applicable, the cost of printing materials and of reporting out to stakeholders, and other expenses the district may foresee such as a data management system. As a basis of comparison, large-scale state-wide assessments are very costly to develop, score and manage. Commercially developed tools that measure individual student achievement are often based on a per-pupil cost analysis with additional fees, thus incurring heavy cost burdens at the local level. The cost of a commercially developed arts assessment for local implementation is duly unreasonable; the expenses associated with a locally developed arts assessment program will be comparatively much less.

Types of Assessments for Consideration

What types of assessment will best match the desired outcomes, purpose or intention? What is the best balance between development, administration, scoring demands and cost constraints? What choices exist in the world of assessment? The following charts are designed to provide an overview of assessment modes and purposes.

The lists are not exhaustive. Also included is a ten-point list of good assessment practices.

[As stated earlier, the two main purposes of assessment are for gathering student data in a formative manner or in a summative manner. Assessment types can be shared across purposes; however some lend themselves to one better than the other.]

Formative Assessment	Summative Assessment
<ol style="list-style-type: none">1. classroom discussions (where student's are provided the opportunity, through verbal interaction, to show their level of understanding of key concepts)2. classroom tasks (where teacher feedback is designed to promote further learning rather than a summative grade)3. collaborative dialogue or interviews (where small groups of students discuss and build knowledge)4. classroom quizzes or exams (where students are able to master concepts with repeated effort for improvement—bearing in mind that good questions are difficult to generate)5. formative assessment practices promote teaching through interaction, classroom culture of questions and deep thinking, shared discussions with teachers and peers, evidence-based teaching practices, a belief in the untapped potential of each student	<ol style="list-style-type: none">1. classroom quizzes or tests (bearing in mind that good questions are hard to generate)2. district-wide assessment (that may include a variety of assessment types, might be on-demand, and provides data for program review)3. performance tasks4. reports, presentations, critiques <p>*These lists should not be considered exhaustive.</p>

Beyond looking at formative and summative assessment purposes, particular types of assessments include selected-response and constructed-response. The following chart provides some examples of each.

A Framework of Assessment Approaches²

Selected Response	Constructed Response →	Product Assessments →	Performance Assessments or Task →	Process-Focused Assessments
1. multiple choice 2. true/false 3. matching	4. fill in the blank 5. label a diagram 6. short answer 7. show your work 8. concept map 9. figural representation	10. art work 11. art exhibit or portfolio 12. recording of music/best performance 13. video of dance/theatre 14. journaling 15. poem, story, essay 16. research report 17. written critiques	18. Musical, dance or dramatic performance 19. oral presentations 20. oral critiques 21. debate	22. oral questioning 23. oral critiques 24. interview 25. think aloud 26. learning log 27. process folio 28. kid watching 29. Likert-type scale

What's the Best Way to Assess Different Taxonomies of Learning?

What do you want to know about the student's learning? Which kind of assessment will tell you most of what you want to know?

Knowledge and comprehension	Selected Response
Application or analysis	Selected response items designed to measure this kind of thinking are more valid if stimulus material is used. Constructed response items are well suited.
Synthesis or evaluation	Constructed response
Several kinds of learning	In addition to essay and performance assessments, consider using extended multiple-choice or scaffolded assessments
Behavior, attitude or feelings	Best to use anonymous group surveys or Likert-type scales. If selected response items are used, they should not be "graded."

Keep in mind that assessment for any of the kinds of learning can vary in rigor or difficulty. For example, some assessments of knowledge are extremely difficult (Mohr).

² Mohr, Pat. "A Framework of Assessment Approaches." SCASS Arts Education Consortium . , San Antonio. 1999.

THE 10 COMMANDMENTS OF GOOD ASSESSMENT³

- 1. Assessment should measure what's been taught.**
- 2. Assessment should be based on multiple measures of performance, rather than single snapshots or events.**
- 3. Assessments should be selected/designed to match the purpose of the assessment.**
- 4. Assessment should include measures of knowledge and performance.**
- 5. Assessments should measure achievement in a variety of ways.**
- 6. Assessment should be developmentally appropriate.**
- 7. Assessment methods and feedback should provide the seeds for self-evaluation.**
- 8. Assessment methods should match instructional methods.**
- 9. Assessment criteria should be clearly communicated to students before the assessment is administered.**
- 10. Assessment data should guide future instruction.**

SCASS Arts On-Line Item Development Process

For the most part, teachers at the local level will be developing their own assessment items, however New Hampshire teachers can benefit from an on-line item development and review tool. Because of the New Hampshire Department of Education's membership with the State Collaborative on Assessment and Student Standards (SCASS) Arts Education Consortium, a project of the Council of Chief State School Officers (CCSSO), districts that make a firm commitment to arts assessment will

³ Mohr, Pat. "The 10 Commandments of Good Assessment." SCASS Arts Education Consortium . , San Antonio. 1999.

have available to them the SCASS Arts on-line searchable database of arts items aligned to the national standards for arts education. By participating in training on item development for two days and agreeing to submit items into the pool for use by member states, the participating districts will have access to the items currently available on-line through direct assistance by the NH Department of Education. The use of the item pool will greatly inform and facilitate the local arts assessment development process.

All items in the pool have undergone a rigorous review process therefore providing items that are more valid and reliable for district administered assessments. Because of copyright issues associated with works of art as stimulus material for test development and administration, many obstacles will arise when pursuing permission to use. Through partnership agreements among CCSSO and regional and national museums, high quality stimulus materials are vetted for use in the creation of quality items in the pool. The SCASS Arts Education Consortium has negotiated copyright and permission to use stimulus material in relation to items in the pool with our cultural partners, thus eliminating a burdensome legal aspect to test creation for the district.

To view a PowerPoint presentation of the SCASS Arts item pool visit the NH Department of Education website, Arts Education page (<http://www.ed.state.nh.us/education/doe/organization/curriculum/Arts/Arts.htm>). Other resource materials for arts assessment are available including training slideshows and guidance for assessment construction.

The opportunity for New Hampshire districts to plan, design, develop and administer their locally-developed arts assessment program and be able to use the SCASS Arts item pool (if it is part of the local design) is notable. While many decisions must be made at the local level, the availability of a variety of items aligned to standards across many grade-spans enriches the choices districts have when selecting appropriate assessment tools. The item pool includes both selected response and constructed response items including scoring guides with and without stimulus materials. Users are able to search by grade level, grade span, standards, key word, and arts discipline for a

fully functional tool that facilitates test design. Future plans include an option for test creation and eventually a computer generated test.

This tool and its many options is restricted to members of SCASS Arts, of which New Hampshire belongs. New Hampshire educators have a unique opportunity to participate in a collaboration that has included five years of design by experienced assessment and content experts from our own state as well as those from California, South Carolina, Minnesota, New Jersey, Louisiana, and Wisconsin. A word of caution however, and that is your district must work through the process steps carefully outlined above and agree as a group that selected response and constructed response items are part of the local design. No doubt, teachers need to learn about, try out and explore the assessment items in the pool, but only after they have participated in the early phases of arts assessment investigation.

New England Arts Assessment Network

Another resource for local educators is the New England Arts Assessment Network. This group of arts education leaders banded together in 2004 in an informal network to identify arts assessment resources across the New England states and increase knowledge and opportunities for our constituents. Members meet quarterly and come from Vermont, New Hampshire, Maine, Massachusetts, Rhode Island and Connecticut and include State Departments of Education, State Councils on the Arts, and State Alliances for Arts Education, independent consultants, and Boston Public Schools. As NEEAN defines itself and its role to best meet the needs of teachers, teaching-artists and the field in general, benefits of the partnership will be disseminated (for examples, a list of resources collected by NEAAN is included in this document).

Conclusion

Incorporating an assessment system within a district's instructional program will serve to strengthen numerous aspects of arts education from professional development to student achievement to reporting and recording progress. To accomplish these ends all aspects of the system must be in alignment. If the primary goal of the district's efforts is

that all students will meet the district's academic content and performance standards in the arts, then the district will proceed to:

- adopt a policy on arts education;
- include arts assessment in that policy statement;
- develop and adopt rigorous academic content and performance standards in all arts disciplines at all grade levels;
- align its curriculum, instructional and assessment programs to its standards;
- develop an arts assessment system;
- provide the professional development to support the policy.

And finally, to

- provide the resources to support student achievement in the arts.⁴

The NH Department of Education is a willing partner in the pursuit of best practices in arts assessment at the local level. Feel free to call upon the department for expertise, use of the SCASS Arts item-pool, resource suggestions, and visitation to your districts as you explore your own assessment practices. To improve arts education in our state, we need increased opportunities at the local level for assessing student work in the arts, examining results, participating in dialogue, and for building common knowledge and practice state-wide around arts assessment. In what way can your district become a powerful partner in the assessment movement?

⁴ SCASS Arts Policy Paper (draft), 2002.
NH Department of Education
April 2006



SCASS Arts Assessment Glossary

NATIONAL ARTS ASSESSMENT TRAINING INSTITUTE

SCASS ARTS EDUCATION ASSESSMENT CONSORTIUM

This glossary was developed by the members of SCASS/ Arts Education Consortium. The terms below are words/phrases in general use in the field of assessment.

Accommodations: approved/standardized administrative or scoring adjustments (e.g., large print or Braille test booklets, individual or small group administrations, reading the test to the student) made for special populations taking standardized assessments

Accountability: having responsibility for; e.g., the public is holding educators and students accountable by demanding that schools demonstrate the impact and effectiveness of educational programs in order to justify the money invested in education. Accountability testing is supposed to provide achievement data, which will ultimately be used to improve the system.

Achievement test: a test designed to measure students' "school taught" learning, as opposed to their initial aptitude or intelligence.

Alternative assessment: assessments other than traditional multiple-choice tests; most often used to describe performance assessments or other assessments that provide more feedback about student learning than whether the answer is correct or incorrect.

Analytic scoring: A method of scoring performance assessments that yields multiple scores for the same task/performance. Performance is separated into major components, traits, or dimensions and each is independently scored. (e.g., a particular sample of a student's writing may be assessed as grammatically correct at the same time it is assessed as poorly organized.) Analytic scoring is especially effective as a diagnostic tool.

Anchor: (also called exemplars or benchmarks); a sample of student work (product or performance) used to illustrate each level of a scoring rubric; critical for training scorers of performances since it serves as a standard against which other student work is compared.

Aptitude test: a test which uses past learning and ability to predict what a person can do in the future; aptitude tests are depend more heavily on out-of-school experiences than in-school learning (Also see intelligence test.)

Assessment: The process of collecting and analyzing data for the purpose of evaluation. The assessment of student learning involves describing, collecting, recording, scoring, and interpreting information about performance. A complete assessment of student learning should include measures with a variety of formats as developmentally appropriate.

Authentic assessments: assessments that emulate the performance that would be required of the student in real-life situations.

Benchmarks: identifiable points on a continuum toward a goal or standard. The term may be used to describe content standards when interim targets (benchmarks) have been set by age, grade, or developmental level; the term is also used interchangeably with “anchor” papers or performances which illustrate points of progress on an assessment scale (i.e., student works which exemplify the different levels of a scoring rubric).

CIA: acronym for curriculum, instruction, and assessment

Cohort: a group of students whose progress is followed and measured at different points in time.

Competency test: a test intended to verify that a student has met standards (usually minimal) of skills and knowledge and therefore should be promoted, graduated, or perhaps deemed competent.

Constructed-response assessment: a form of assessment that calls for the student to generate the entire response to a question, rather than choosing an answer from a list (e.g., paper-and-pencil responses on essay or short answer tests or performances which may be drawn, danced, acted out, performed musically, or provided in any other way to exhibit particular skills or knowledge. (Also referred to as open-response and open-ended assessments.)

Context: the surrounding circumstances or environment in which an assessment takes place (e.g., embedded in the instruction or under standardized conditions [e.g., part of a large scale assessment])

Criteria: (sometimes used as synonym for traits or attributes); the rules or guidelines used for categorizing or judging; in arts assessment, the rules or guidelines used to judge the quality of a student’s performance. (Also see rubric, scoring guide, and scoring criteria.)

Criterion-referenced assessment: an assessment designed to measure performance against a set of clearly defined criteria. Such assessments are used to identify student strengths and weaknesses with regard to specified knowledge and skills (which are the goals or standards of the instruction). Synonyms include: standard-based or -referenced, objective-referenced, content-referenced, domain-referenced, or universe-referenced.

Curricular alignment: the degree to which a curriculum’s scope, sequence, and content match standards, instruction, assessment, or instructional resources.

Cut score: (also called performance standard) performance level or numerical score established by the assessment system to describe how well the student performed. The cut score can be manipulated to increase or decrease the number “passing” or “failing” a test. (Also see standard-setting.)

Descriptors: explanations that define the levels of scoring scales (Also see criteria.)

Dimension: specific traits, characteristics, or aspects of performance which are fairly independent of each other and can be scored separately (e.g., rhythm and melody can be scored separately for the same musical performance). Different scoring methods may be used for each dimension.

Disaggregate: (as in disaggregated data); pulling information apart (e.g., looking at the performance of various sub-groups instead of only the performance of the large group).

Educational outcome: an educational goal, expectation, or result that occurs at the end of an educational program or event (usually a culminating activity, product, or other measurable performance).

Enhanced/extended multiple-choice assessments: selected-response assessments with additional parts (for more points); this additional part often requires the students to justify their answers, show their work, or explain why they marked a particular option.

Essay test: a paper-and-pencil test that requires students to construct their entire brief or extensive responses to the question(s); should be limited to measuring higher levels of learning. (Also see constructed-response assessment.)

Extended response assessments: an essay question or performance assessment, which requires an elaborated or graphic response that expresses ideas and their interrelationships in a literate and organized manner

Evaluation: a judgment about the worth or quality of something. In education, data from tests, tasks, or performances are used to make judgments about the success of the student or program.

Generalizability: the degree to which the performances measured by a set of assessment items/tasks are representative of the entire domain being assessed (E.g., is one performance assessment sufficient for drawing conclusions about a student's ability to critique works of art?); may also be an issue in drawing a sample of students from a population (i.e. the degree to which a sample of students is representative of the population from which it is drawn)

Grade equivalent: a score, available from some standardized tests, which describes the performance of students according to how it resembles the performance of students in various grades. A GE of 5.5 means that the student is performing like a student in the fifth month of the fifth grade.

Grading: a rating system for evaluating student work; grades are usually letters or numbers and their meaning varies widely across teachers, subjects, and systems.

High stakes testing: any testing program for which the results have highly significant consequences for students, teachers, schools, and/or districts. These summative tests are frequently used as accountability devices to determine effectiveness or success.

Holistic method: a scoring method which assigns a single score based on an overall appraisal or impression of performance rather than analyzing the various dimensions separately. A holistic scoring rubric can be specifically linked to focused (written) or implied (general impression) criteria. Some forms of holistic assessment do not use written criteria at all but rely solely on anchor papers for training and scoring.

Intelligence tests: tests designed to measure general cognitive functioning; group or individually administered tests used to determine mental age as compared to chronological age ($MA/CA \times 100 = IQ$ [intelligence quotient]); i.e., the "average" IQ of the population is 100. Some intelligence tests do not calculate mental age but compare an individual's performance to the performance of a norm group at various developmental levels, generating verbal and performance scores with a mean or "average" score of 100.

Item analysis: a statistical analysis of the items on a selected-response test to determine the relationship of the item to the test's validity and reliability as a whole. The number and nature of the students selecting each option are analyzed.

Matrix sampling: a process used to estimate the performance of large groups through testing a representative sample of the students. Each student in the sample may be given only a small segment of the total assessment.

Mean: the arithmetic average of a group of scores; one of three measures of central tendency, a way to describe a group of scores with a single number.

Median: a measure of central tendency, which identifies the point on the scale that separates a group of scores so that there is an equal number of scores above and below it.

Metacognition: the ability to think about one's own thinking; the knowledge that individuals have of their own thinking processes and strategies and their ability to monitor and regulate those processes.

Multiple-choice test: a test consisting of items (questions or incomplete statements) followed by a list of choices from which students have to select the correct or best response.

Multiple measures: the use of a variety of assessments to evaluate performance in a subject area (e.g., using multiple-choice items, short answer questions, and performance tasks to assess student achievement in a subject); the use of multiple measures is advocated to obtain a fair and comprehensive measurement of performance

Mode: a measure of central tendency which identifies the most frequent score in a group of scores (e.g., in the group of scores: 1, 2, 8, 9,9,10, the mode is 9).

Norm: the midpoint or "average" score for the group of students to which a norm-referenced test was initially administered (the norm group). By design, 50% of the students score below and 50% above this score.

Norm group: a group of students that is first administered a standardized norm-referenced test by its developers in order to establish scores for interpreting the performance of future test-takers.

Norm-referenced test: a standardized test which compares the performance of students to an original group that took the test (the norm group); results usually reported in terms of percentile scores (e.g., a score of 90 means that the student did better than 90% of the norm group).

Normal curve equivalent (NCE): a normalized standard score used to compare scores across tests with different scales and/or between students on the same test (since arithmetic manipulations should not use percentiles); it has a mean of 50, a standard deviation of 21.06 and is often required for reporting by federal funding agencies such as Title I.

Open-ended assessments: constructed assessments (frequently tasks or problems) that require students to generate a solution to a problem for which there is no single correct answer (e.g., create a drawing that uses symbols of the Renaissance)

Open-response assessments: constructed assessments (ones for which students must construct the entire answer and show their work) that have a single correct answer but multiple methods of solution possible

Percentile: a statistic provided by standardized norm-referenced tests which describes the performance of a student as compared to that of the norm group. The range is 1 to 99 with 50 denoting average performance. A student scoring at the 65th percentile performed better than, or as well as, 65% of the norm group.

Performance assessment: a task/event/performance designed to measure a student's ability to directly demonstrate particular knowledge and skills. E.g., a student may be asked to demonstrate some physical or artistic achievement: play a musical instrument, create or critique a work of art, or improvise a dance or a scene. These kinds of assessments (e.g., tasks, projects, portfolios, etc.) are scored using **rubrics:** established criteria for acceptable performance.

Performance-based instruction: See standards-based instruction

Portfolio: a purposeful collection of student work across time which exhibits a student's efforts, progress, or level of proficiency. Examples of types of portfolios include: showcase (best work), instructional, assessment (used to evaluate the student, and process or project (shows all phases in the development of a product or performance).

Primary trait scoring: A type of rubric scoring constructed to assess a specific trait, skill or format or the impact on a designated audience. (Also see analytic scoring.)

Project: a type of performance assessment which is complex, usually requiring more than one type of activity, process, or product for completion.

Quartile: a way of describing the position of a score on a norm-referenced test, e.g., the score falls in one of four groups: 0-25th percentile, 26-50th percentile, etc.

Quintile: a way of describing the position of a score on a norm-referenced test, e.g., the score falls in one of five groups: 0-20th percentile, 21-40th percentile, etc.

Range: the most rudimentary method of describing how much a group of scores vary; range is determined by subtracting the lowest from the highest score in the group

Rating scale: a scale used to evaluate student learning using a gradation of numbers or labels; a Likert rating scale is frequently used to measure attitudes or perceptions

Reliability: a measure of the consistency of an assessment across time, judges and subparts of the assessment (assuming no real change in what is being measured).

Rating scale: a scale used to evaluate student learning using numbers or labels (e.g, a Likert scale).

Rubric: (sometime referred to as a scoring guide or scoring criteria) an established, ordered set of criteria for judging student performance/products; it includes performance descriptors of student work at various levels of achievement.

Sampling: A way to get information about a large group by examining a smaller representative number of the group (the sample).

Scale score: a score indicating an individual's performance on a standardized test, which allows comparisons across sub-groups and time. (E.g., one could use scale scores to compare test results among classes, schools, and districts; or across grades from year to year.)

Scaffolded assessments: a set of context-dependent assessments, which are sequenced to measure ascending levels of learning; this set usually contains a variety of item formats (from multiple-choice to performance tasks) about a single stimulus (e.g., a specific set of materials: a particular situation, scenario, problem, or event). Since these kinds of assessments can measure a variety of kinds of learning, they provide the opportunity for diagnosis of instruction and identification of student strengths and weaknesses.

Scoring criteria: the rules or guidelines used to assign a score (a number or a label) indicating the quality of a performance; in the analytic scoring of a performance, different rules may be applied to different dimensions or traits of the performance.

Scoring guide: directions for scoring and/or interpreting scores; the guide may include general instructions for raters, training notes, rating scales, rubric, and student work.

Selected-response items: a kind of test item for which students have to select the best or correct answer from a list of options (multiple-choice, etc.) or indicate the truth or falsity of a statement.

Self-assessment: collecting data about one's own performance for the purpose of evaluating it. Self-evaluation may include the comparison of one's own performance against established criteria, change in performance over time, and/or a description of current performance.

Standard: Three types of educational standards are frequently used in education today:

Content standards specify what students should know and be able to do in a specific content area---the essential knowledge, skills, processes, and procedures students must learn and be able to demonstrate. They answer the question: "What should be learned in this subject?" Student standards have been developed for periods of time ranging from individual grade levels to lifelong learning.

Performance standards specify the degree or quality of learning students are expected to demonstrate in the subject. They answer the question: "How good is good enough?" The national standards for the arts use the term "achievement standards" to avoid confusion between arts performance and performance assessment. (Some states refer to established levels of proficiency instead of performance standards.)

Opportunity-to-learn standards specify what schools must provide to enable students to meet content and performance standards.

Standard deviation: a measure of the variability of a group of scores. When the standard deviation is high, students are performing very differently from each other; if it is low, students are performing similarly to one another.

Standard error of measurement: a statistic used to indicate the consistency and reliability of a measurement instrument; a large standard error of measurement indicates that we have less confidence in the obtained score

Standards-based instruction: instruction designed, taught, and assessed using student standards (achievement targets)

Stanine: A standard 9-point scale used to report the results of norm-referenced tests in order to allow comparison of scores across students, schools, districts, tests, grades, etc. The mean is 5 and the standard deviation approximately 2. Stanines of 1-3 are considered below average; 4-6 average; and 7-9 above average.

Standardized test: A test administered to a group of persons under the same specific conditions so student results can be fairly compared.

Test: A sample of behavior or performance administered in order to provide a basis for inferences about a larger subject area or domain of study. E.g., a teacher may administer a 30-minute test to provide evidence of the student's learning for the last two weeks or for a particular unit of instruction. The test may be norm- or criterion-referenced, traditional (e.g., multiple-choice, short answer, essay, etc.), or performance-based. A *teacher-made test* is one prepared and administered by the teacher, usually for use in the classroom.

Validity: A characteristic of a measure which refers to its ability to measure what it is intended to measure AND do so **reliably** (i.e., measures consistently across time, judges, and sub-parts). A valid measure is both accurate and consistent; e.g., a bathroom scale may record 100 pounds every time a woman gets on it, but if she actually weighs 120, the scale is reliable but not valid. Types of validity include:

Content validity---The assessment has content validity if it measures the content or area it intends to measure.

Concurrent validity---The assessment has concurrent validity if it is correlated with other measures of that particular content or area.

Predictive validity---The assessment has predictive validity if it predicts later actual performance of the individual in that subject or area. Predictive validity is related to generalizability.

[Additions beyond the 1998 SCASS Glossary by Marcia McCaffrey, 2006]

Assessment: All those activities undertaken by teachers – and by their students in assessing themselves -- that provide information to be used as feedback to modify teaching and learning activities.⁵

Classroom Assessment: Refers to formative assessment practices. There is no internationally agreed-upon term here. “Classroom evaluation,” “classroom assessment,” “internal assessment,” “instructional assessment,” and “student assessment” have been used by different authors, and some of these terms have different meanings in different texts (Black, 1998).

Formative Assessment: When the evidence collected through assessment practices is actually used to adapt the teaching to meet student needs (Black, 1998).

Summative Assessment: The attempt to summarize student learning at some point in time, say the end of a course.⁶

⁵ Black, P., & Wiliam, D. (1998). Inside the black box: raising standards through classroom assessment. *Phi Delta Kappa International*, Retrieved March 31, 2006, from <http://www.pdkintl.org/kappan/kbla9810.htm>.

⁶ , . (1999, Winter). The value of formative assessment. Retrieved March 31, 2006, from <http://www.fairtest.org/examarts/winder99/k-forma3.html> .

Please Note: This annotated resource list has been developed by the **New England Arts Assessment Network (NEAAN)** with the intention of supporting educators who are working to develop thoughtful methods of assessment of student learning in the arts. It is not intended to endorse any individual resource, nor does it claim to be comprehensive. It is a work in progress which may be amended as more resources are identified by NEAAN. It may be shared among educators in the spirit of professional development and collegial sharing of knowledge.

Assessment Item Models and Development (Accessible On-Line)

ArtsWork ARTS Education Resource Center

<http://artswork.asu.edu/>

Source: ArtsWork Education Resource Center, Arizona State University

Format: website with downloadable documents

Domains: Music, Theater, Visual Arts

Application: state, district, school

Assessment Formats: performance (portfolios, rubrics, rating scales) and closed item (multiple choice, true/false, matching, completion)

Includes Benchmark Work? No

Description of Resource: A web-based resource for K-12 arts education materials for visual arts, dance, music and drama/theater. Teachers will find information on standards, curriculum, lesson plans and assessment for arts education, as well as lists of arts resources, arts organizations and arts advocacy groups. The assessment portion of this website includes descriptive information about arts assessment, examples of Arizona arts assessment K-12, and links to national and international sites that include assessment materials.

Contact: <http://artswork.asu.edu/>

Assessment Strategies for Music

http://www.menc.org/publication/books/performance_standards/assessment.html

Source: MENC: The National Association for Music Education

Format: website with downloadable documents

Domains: Music

Application: state, district, school

Assessment Formats: performance

Includes Benchmark Work? Yes

Description of Resource: “In this publication, one sample assessment strategy is provided for each achievement standard appearing under the nine voluntary national content standards for music for grades K–12 as well as under the four content standards for pre-kindergarten instruction. In addition, a description of characteristics of students' responses is provided for basic, proficient, and advanced levels of achievement.”

Contact: www.menc.org

Classroom-Based Performance Assessments (CBPAs): The Arts

<http://www.k12.wa.us/assessment/WASL/arts/default.aspx>

Source: Office of Superintendent of Public Instruction (OSPI) (2004)

Format: website with downloadable documents

Domains: Dance, Music, Theater, Visual Arts

Application: state, district, school

Assessment Formats: performance, constructed response, reflection, rubrics

Includes Benchmark Work? Yes

Description of Resource:

The sample items and supplemental materials included in these downloadable booklets have been developed for the four arts disciplines of dance, music, theatre, and visual arts for grades 5, 8, and 10 (high school). Each full practice set includes student samples for anchor, practice and qualifying sets, directions for administration, rubrics, and student samples (in the item booklet for visual arts and on a DVD for the performing arts). These items came from a limited statewide pilot conducted in 2003. This website also provides information about the process of developing and piloting state-wise assessments in the arts.

The Washington state Classroom Based Performance Assessments “require students to construct their own answers in some method and form of creating, performing, and responding to the assessment prompt and expectations.” All Arts Classroom-Based Performance Assessment (CBPA) items are designed to assess the WA State Essential Academic Learning Requirements (EALRs): “The student communicates through the arts” (EALR #3) and “The student makes connections within and across The Arts, to other disciplines, life, cultures and work” (EALR #4).

Permission must be granted to use and cite these items outside of WA State per copyright law.

Contact: AnnRené Joseph, Program Supervisor – The Arts, Curriculum, Instruction and Assessment, Office of Superintendent of Public Instruction, Phone: 360.725.6365, FAX: 360.725-6017, E-mail: ajoseph@ospi.wednet.edu

CT Curriculum

www.CTcurriculum.org

Source: Connecticut Department of Education

Format: website with downloadable documents

Domains: Music, Visual Arts

Application: state, district, school

Assessment Formats: classroom based performance, rubrics, lesson plans

Includes Benchmark Work? Yes

Description of Resource:

“This web site enables the user to access student assessment tasks, scoring scales, and student work based on the standards. Educators can also use this site to share their own curriculum ideas with other teachers by entering new tasks. CTcurriculum.org still under construction, but this “draft” version of the site and its contents is being made available to educators for professional development purposes and to provide them with an opportunity to explore the future direction of the development and dissemination of model curriculum in Connecticut.”

Contact: www.CTcurriculum.org

Developing an Arts Assessment: Some Selected Strategies

<http://nces.ed.gov/nationsreportcard/pubs/strategies/>

Source: National Assessment of Educational Progress (NAEP), National Center for Education Statistics (NCES) (April 2003)

Format: web report with sample tasks

Domains: Dance, Music, Theater, Visual Arts

Application: state, district, school

Assessment Formats: performance, constructed response, reflection, rubrics

Includes Benchmark Work? Yes

Description of Resource: This web report offers strategies for developing an arts assessment program and provides various tasks used in the 1997 NAEP arts assessment to exemplify those strategies. This report uses the NAEP arts assessment and field test as a case study, with the intent of providing arts teachers, arts coordinators, and arts policymakers the opportunity to learn some valuable assessment development techniques.

Contact: <http://nces.ed.gov/>

Envisioning Arts Assessment: A Process Guide for Assessing Arts Education

<http://www.aep-arts.org/PDF%20Files/EnvArtsAssess.pdf>

Source: Arts Education Partnership (AEP) and The Council of Chief State School Officers (CCSSO) (Sept. 2002)

Format: website link (PDF) and print

Domains: Dance, Music, Theater, Visual Arts (Process Guide); Dance (sample assessment)

Application: state, district, school

Assessment Formats: classroom based performance and constructed response, reflection, rubrics, lesson plan

Includes Benchmark Work? No

Description of Resource: This 66-page guide offers a brief background on the standards and assessment movement, a basic three-phase plan to orchestrate district or state arts assessment, a process for planning, developing, and implementing an assessment program, activities designed to help address key issues and administrative decisions, and examples drawn from existing state arts assessment efforts and the National Assessment of Educational Progress (NAEP) Arts Assessment.

Contact: www.aep-arts.org

High School (Grade 9) Arts Assessments Test Sampler Draft

Source: NY State Department of Education (April 2001)

Format and Domains: website with downloadable documents

Introduction: <http://www.emsc.nysed.gov/ciai/arts/pub/artsampintro.pdf>

Dance: <http://www.emsc.nysed.gov/ciai/arts/pub/artsampdance.pdf>

Music: <http://www.emsc.nysed.gov/ciai/arts/pub/artsampmusic.pdf>

Theater: <http://www.emsc.nysed.gov/ciai/arts/pub/artsamptheater.pdf>

Visual Arts: <http://www.emsc.nysed.gov/ciai/arts/pub/artsampvisual.pdf>

Application: state, district, school

Assessment Formats: closed answer, constructed response, performance, portfolio, scoring guides

Includes Benchmark Work? Yes

Description of Resource:

This test sampler draft contains abbreviated examinations in dance, music, theatre, and visual arts. The proposed examinations include on demand written, on demand performance, and performance/portfolio components.

Arts Assessment Handbook

This test sampler draft has been released to assist school districts in planning their instruction and assessment of student achievement related to the New York State Learning Standards for the Arts. The items and tools in these documents may be utilized in the classroom to help students prepare for examinations in the arts and to assist teachers in planning their instruction.

Contact: www.emsc.nysed.gov

National Assessment of Educational Progress (NAEP), 1997 Arts Assessment: The Nation's Report Card

<http://nces.ed.gov/nationsreportcard/arts/>

Source: National Center for Education Statistics (NCES)

Format: website links, PDF and print version of reports and assessment tasks

Domains: Dance, Music, Theater, Visual Arts

Application: national

Assessment Formats: performance, constructed response, closed item, reflection, rubrics

Includes Benchmark Work? Yes

Description of Resource: In 1997, NAEP administered a national arts assessment to approximately 6,480 eighth grade students from 268 schools. This assessment measured students' knowledge and skills in music, theatre, and visual arts, based on the NAEP framework of *Create/ Perform/Respond*.

This website offers sample assessment tasks in dance, music, theater, and visual arts, plus an overview of the content, development and implementation of the NAEP Arts Education Assessment Framework which drives the assessment tasks. Links to publications such as *The NAEP 1997 Arts Education Assessment Framework*, *The NAEP 1997 Arts Report Card: Eighth Grade Findings From the National Assessment of Educational Progress*, *Developing an Arts Assessment: Some Selected Strategies*, *Assessing the Arts: Selected NAEP Tasks and Scoring Guides for Grades 4 and 12 1997 Field Test* are also provided.

Contact: <http://nces.ed.gov/>

Teachers Helping Teachers

<http://www.sde.state.ok.us/Art/penpaptest.htm>

Format: Website, PDF and print version of assessments

Domains: Music, Art

Application: state, district, school

Assessment Formats: selected response

Includes Benchmark Work? No

Description of Resource: This website offers over 630 "CRT" questions developed to assess student knowledge of music and art in grades 5 and 8. The majority of them are listed in print friendly format. Answer sheets for the PDF files are available on the PASSport II Web site. If you are not a registered user, you will need to register and log-in to PASSport.

Contact: www.sde.state.ok.us

The Arts: A Guide to K-12 Program Development

http://www.state.ct.us/sde/dtl/curriculum/currart_guide1.htm

Source: State of Connecticut, State Board of Education (2002)

Format: website link (PDF) and print

Domains: Dance, Music, Theater, Visual Arts

Application: district, school

Assessment Formats: classroom based performance and constructed response, reflection, lesson plans

Includes Benchmark Work? No

Description of Resource: The stated primary purpose of this guide is to “assist local [CT] school districts in designing quality programs in the visual and performing arts,” but teachers will find useful examples of how to create a curriculum where assessment is based on the tenets of Create/Perform/Respond, is linked to standards, and is embedded in instruction.

Contact: Available from ACES: call (203) 407-4451 or go to www.state.ct.us/sde, click on "Curriculum", then click on "Arts", then click on "A Guide to K-12 Program Development in the Arts"

Theater: A Resource Guide for Standards-Based Instruction

<http://www.emsc.nysed.gov/ciai/arts/pub/theatresupplement.pdf>

Source: NY State Dept of Education (November 2004)

Format: website with downloadable documents

Domains: Theater

Application: state, district, school

Assessment Formats: classroom based performance and constructed response, reflection, peer review, rubrics

Includes Benchmark Work? Yes

Description of Resource:

Teachers can use this 30-page document, adapted from *Music: A Resource Guide for Standards-Based Instruction*, “to inventory their current assessment practices, expand the types of assessment tools and tasks available to them, and evaluate the efficiency of their assessment program.”

Rubrics offered in this document were developed by a committee of theater teachers for use in assessing high school student achievement of the commencement-general education level theatre performance indicators in New York State’s learning standards for the arts. A sample lesson is included as example of how the instructional/assessment ideas in the first section of the resource guide can be expanded into a detailed lesson plan and applied in the classroom. The Supplementary Materials section includes: *Students with Disabilities*, *Benefits of Theater Education*, *Helpful Suggestions for Teachers*, *Selected Guiding Principles*, *Glossary*, and *Theater Resources for Teachers*.

Contact: www.emsc.nysed.gov

Rubrics

Mt. Ararat High School Music Department, Topsham ME

www.mta75.org/curriculum/music/#curriculum

This high school website posts classroom-based performance rubrics for Individual and Ensemble Assessment in Band and Chorus, plus grading rubrics and district music standards.

Online Assessment Resources for K-12 Teachers

<http://www.uwstout.edu/soe/profdev/assess.shtml>

This website, a professional development resource for the University of Wisconsin – Stout’s School of Education, offers links to articles and other resources in assessment. Rubrics are a main focus, but portfolios and other assessment techniques are also highlighted.

<http://www.uwstout.edu/soe/profdev/rubrics.shtml>

This is the direct link to *Teacher Created Rubrics for Assessment*, a section of the above website. In this section, a link is provided to rubrics for music and visual art which may be adapted for use in a specific classroom.

The Staff Room for Ontario's Teachers

<http://www.harding.edu/USER/dlee/WWW/webquest/RUBRICBUILDING.HTM>

This website offers links to existing rubrics for dance, music, theater, and visual arts (and many non-arts subjects) as well as to other websites which address issues of assessment.

Professional Development and Learning Communities

California Arts Assessment Network

www.teachingarts.org/CAAN

CAAN school districts have looked toward an arts assessment system that uses multiple measures – including (examples provided) selected response and constructed response items, performance assessments, and portfolios – to measure individual student progress toward meeting standards in the arts. The standards are developed around the NAEP framework, which outlines three basic artistic processes: creating, performing, and responding.

CAAN has completed one *Multiple Measures* sample, and a 2005 draft is in process. The 2004 booklet of Visual and Performing Arts tasks and assessments demonstrates multiple ways to assess the same standard. Members of CAAN also have access to an assessment item pool which catalogs multiple response arts items. This website provides a link to the CAAN Student Work On-Line Project (SWOP) site, which offers limited public access.

Contact: Nancy Carr, Visual and Performing Arts Consultant with the California Department of Education by phone (916-323-2469) or e-mail (ncarr@cde.ca.gov).

Council of Chief State School Officers: State Collaborative on Assessment and Student Standards – Arts Education Assessment Consortium

http://www.ccsso.org/projects/SCASS/Projects/Arts_Education_Assessment_Consortium/

“SCASS ARTS is the only state-based, nationally focused group addressing the development and refinement of arts education assessment materials for large-scale, district-level, and classroom-based assessment and professional development connected to the National Standards in Arts Education. The SCASS/Arts Education Consortium is a collaborative venture among member states to develop and disseminate model local and state assessments in the visual and performing arts and provide professional development materials and opportunities for teachers in developing and using arts assessments.”

SCASS ARTS has developed and implemented a web-based item development process that uses professional development training at the state level. In this initiative, items are submitted to a website where they are screened for content and assessment accuracy by a panel of experts according to criteria developed by the group, and either sent back to the originator or advanced to the final pool. Other SCASS ARTS initiatives include developing multimedia technologies for use in assessment work and developing an annotated bibliography of arts assessment research.

Contact: Frank Philip, Senior Project Associate, 202 -336-7046, frankp@ccsso.org

Ohio Arts Education Assessment Project

The Ohio Alliance for Arts Education (OAAE) in partnership with the Ohio Department of Education (ODE) and the Ohio Arts Council (OAC)

<http://www.oaae.net/Projects/OAEAP/>

Arts Assessment Handbook

This website provides an overview of the Ohio Arts Education Assessment Project, a project which aimed to increase the capacity of practitioners to plan and implement assessments of student learning in multiple arts disciplines in Ohio's K-12 schools. Phase I: "Introducing Assessment," resulted in the publication of *The Power of Arts Assessment in Teaching and Learning: A Process Guide for Teachers in Ohio Schools* and its companion video.

To request a copy of *The Power of Arts Assessment in Teaching and Learning: A Process Guide for Teachers in Ohio Schools*, its companion video, a copy of the Project evaluation report, or to schedule an arts assessment workshop, contact the Ohio Alliance for Arts Education, or download a copy of select documents in PDF format.

Contact: Ohio Arts Education Assessment Project, The Ohio Alliance for Arts Education, 77 South High Street, Second Floor, Columbus, Ohio 43215-6108, Phone: 614.224.1060 * Fax: 614.241-5329 * E-mail: info@oaae.net

Pennsylvania Arts Assessment Sampler

PA Department of Education (2002)

<http://www.berksiu.org/arts/>

The website is a description of an ongoing project which seeks to assist school districts in the assessment of arts standards. Three school districts in the Philadelphia area – one rural, one suburban, and one urban – participated in a pilot arts assessment program, and their processes and outcomes are described on this website. The website also offers a link to the downloadable *Pennsylvania Arts Assessment Workbook*, which guides teachers and administrators through the process of developing a framework for assessment in the arts.

Rhode Island Arts Learning Network

www.riartslearning.net

Rhode Island Arts Learning Network is a coalition of organizations and individuals working to ensure that all RI children and youth have equal access to high quality arts learning in and out of school.

Graduating Rhode Island high school students, beginning with 2008, are required to demonstrate proficiency in an art form as required by the Rhode Island Board of Regents for Elementary and Secondary Education.

Guidelines for judging arts proficiency are on the website, understanding that proficiency is demonstrated by a "body of evidence" created over time in a variety of formats approved by the Regents. Along with a comprehensive overview of the process for developing a statewide system of assessment, the website offers resources for scoring the proficiency demonstrations in visual, arts, music, dance, and theatre, including: standards, rubrics, scoring sheets, and student work on-line (PDF's, sound clips, video clips).

Contact: For more information, call the RI Arts Learning Network at 1-888-YOUTH12, or contact Sherilyn Brown, Education Director at the RI State Council on the Arts, 1 Capitol Hill, Providence, RI 02908, (401) 222-6994.

TCAP: The California Arts Project

<http://csmp.ucop.edu/tcap/>

TCAP has developed a Collaborative Design Institute, one of TCAP's many professional development programs, which brings together cadres of arts educators to develop and field-test standards-based instructional units. The conceptual framework for the Institute is based on the *California Visual and Performing Arts Standards and Framework*, Wiggins and McTighe's *Understanding by Design*, and Stigler and Hiebert's *The Teaching Gap*. Over the course of the year, participants examine evidence of student achievement and make refinements to the collaborative units they have developed, engage in the creative process as artists through the exploration of an aesthetic inquiry; and become informed about current arts education issues.

For more information about how one district has used TCAP in its professional development, contact:
Armalyne De La O, Director, RIMS California Arts Project, Email: adelao@csusb.edu

Research in the Field of Assessment in the Arts

Maryland Assessment of Fine Arts Education: State-of-the-Art in Large Scale Fine Arts Assessments

Jean Yan, Sandra Rieder, Westat, Maryland DOE (October 2001)

Available in print and as a downloadable document at <http://www.aep-arts.org>.

This report documents the “essential characteristics” (including item format, reporting strategies, lessons learned, and contact information) of large-scale assessments performed in states with mandated or voluntary visual and performing arts assessments at the time of report. A literature review provides the current (2001) picture of arts assessment at national level and a description of progress at state level in standards-based, large-scale arts assessments in the US.

The NAEP 1997 Arts Report Card: Eighth Grade Findings from the National Assessment of Educational Progress

<http://nces.ed.gov/pubsearch/pubsinfo.asp?pubid=1999486>

“The 1997 National Assessment of Educational Progress (NAEP) Arts assessment measured students' literacy in the arts through their knowledge and skill in creating, performing, and responding to challenging, innovative test exercises. This report provides a variety of findings from that assessment. Readers should note that this report is intended to be used with a CD-ROM (NCES 1999-485) that contains the complete text of the report, as well as many more examples of student responses to assessment exercises.”

Project Zero: Harvard University

www.pz.harvard.edu

Project Zero (PZ) is an educational research group at the Graduate School of Education at Harvard University. Past and present projects (descriptions excerpted from the PZ website) include:

APPLE Project (Assessing Projects and Portfolios for LEarning) was a research and development effort focused on studying effective ways of assessing student performances; fair documentation and assessment of children's work on series projects; and determining how best to implement portfolio assessment in schools.

Project Spectrum, based on the belief that every child exhibits a distinctive spectrum of abilities, offered an alternative approach to assessment and curriculum development during preschool and early primary years.

Project Zero/Massachusetts Schools Network was a three-year collaboration between Project Zero, the Massachusetts Department of Education, and eleven Massachusetts elementary schools which brought together practitioners, policy makers, and researchers for the purpose of exploring how portfolios can be implemented to provide effective assessment of students and programs.

Rubrics and Self-Assessment Project was aimed at improving writing skills of middle school students by engaging them in regular self-assessment using scoring rubrics.

The Artful Thinking program helps students develop thinking dispositions that support thoughtful learning--in the arts, and across school subjects. Currently in use by teachers in grades K-8, the Artful Thinking program is a member of growing international network of K-12 programs, linked by the theme “Visible Thinking.”

Arts PROPEL: Integrating Teaching and Assessment was a five-year collaborative project focused on developing model programs that combine instruction and assessment in music, visual arts, and imaginative writing.

The Qualities of Quality: Excellence in Arts Education and How to Achieve It is a study aiming to synthesize what is currently understood about the critical elements of high quality arts teaching and learning and to identify effective strategies for creating those experiences for school-age youth in diverse settings.

Studio Thinking Project is a study conducted in two high schools that take the arts seriously. In these schools, teachers are artists, students enter by audition in the visual arts, and students receive a minimum of ten hours per week of visual arts instruction. The project's purpose is to understand instruction in visual arts classes, both the instructors' goals and how instruction is carried out.

Sample Model based on the New Hampshire Competency-Based Assessment System (2004):

**COMPETENCY-BASED PERFORMANCE STANDARD
for**

THE ARTS: VISUAL ARTS, MUSIC, THEATRE, DANCE

According to the NH Curriculum Frameworks, proficiency in The Arts means that the student will create original works of art, perform new or existing works of art, and respond to the artwork and performances of self and others.

The student shall submit evidence to demonstrate to the assessor(s) that the following standard has been met in its entirety. This evidence should be gathered from at least two sources (contexts, situations, classes or experiences) to show consistent skill. In each of the Academic Areas of Dance, Music, theatre, and Visual Arts, evidence from at least one of the sources must demonstrate comprehensive knowledge of the academic subject, appropriate to grade level. The student's proficiency level in each competency area will be evaluated by: 1) assessing how closely the evidence submitted meets this written standard, 2) the Assessor(s) Professional Judgment, and 3) comparison of the student's evidence with Exemplar work that illustrates "Proficient" in each competency area.

The student proficient in the arts (visual, music, theatre, and dance) will demonstrate the ability to:

Grade 9:

- Create, perform and respond with understanding to all four of the arts disciplines in order to realize the intrinsic, fundamental and essential relationship between the arts in our lives.
- Apply the arts as part of daily life both in and outside of the classroom
- Identify the connections within and among arts disciplines and other subjects that are sequential and comprehensive

Grade 10, 11, & 12 (in addition to the above,) the student will be able to communicate proficiently in at least one of the following art forms:


<u>Visual Arts</u>	<u>Music</u>	<u>Theatre</u>	<u>Dance</u>
Demonstrate ability to perceive, interpret and respond to visual ideas, experiences and environment.	Recognize creative musical self-expression as an integral communicative component that links humanity inter-culturally and cross-culturally.	Use and apply film to realize the authentic effect visuals have on individual and collective behaviors.	Utilize convergent and divergent thinking skills to create, perform and respond through the dance medium.
Appreciate and communicate both global and personal expression of visual ideas.	Apply and develop awareness of the elements of music.	Respond to theatre linking to the individual, group, and world community in both contemporary and historical periods.	Develop physical as well as emotional self-awareness and social relationships through dance.
Present an understanding of visual art and its symbols as basic aspects of history and human experience to find value in diverse works of art.	Read, notate and document music through a variety of recordable forms.	Communicate the human character, story and condition through body and voice.	Apply the elements of dance and principles of choreography to process and performance.
Differentiate content	Identify the relationship and influence music has to history, culture, and social development.	Analyze, critique and construct meanings from works of theatre through	Recognize the relationship between dance and particular historical periods,

within a work of art from formal aspects, historical, cultural and social references.	Listen to, analyze, describe, and evaluate music and musical performances.	artistic interpretation, execution and performance.	cultural influences and societal trends.
Manipulate a full spectrum of media, techniques, methods and technology for the production of an art form that affects visual perception and response.	Compose, improvise and arrange music within specified guidelines.	Perform self-scripted, improvised and interpreted texts to an audience.	Demonstrate dance as a means of kinesthetic expression and communication.
Apply elements of art and principles of design to create visual images that reflect knowledge from observation and imagination.	Synthesize the content, expression and formal attributes of the knowledge of music as demonstrated through performance and evaluation.	Plan, interpret and direct works of theatre through the rehearsal process.	Demonstrate technical skills and movement performance using a broad dynamic range.
Analyze, interpret, modify and evaluate the art process and product, applying criteria for making visual aesthetic judgments.	Demonstrate the influence music has on and in turn is affected by, other disciplines.		Observe, analyze, describe and evaluate dance and dance performances.

Guidance Notes for Assessors:

- The evidence submitted for this proficiency must include examples from the Cross-Cutting Competencies. Interpersonal awareness and expression leads to intrapersonal skills used in all social and career applications, including decision-making, problem solving and the management of information, self, and cooperative work environments.
- It is expected that students will fully realize and support connections between the arts and other disciplines, career opportunities, and problem solving in daily life.
- A portfolio of evidence may be used to demonstrate that students have met the requirements of this performance based competency.

PROFICIENT: student has presented sufficient and repeated evidence of attainment of a particular Competency, according to the Performance Standard. **NOT YET PROFICIENT:** student is still working towards complete attainment of a particular Competency. **SURPASSES GRADE PROFICIENCY:** student has presented sufficient and repeated evidence of attainment of a particular Competency, according to the Performance Standard, and the evidence presented for that Competency demonstrated skill beyond grade level. **NO BASIS FOR EVALUATION:** Opportunities to attain Competency or collect evidence were not present.

8 May 2003  SECOND DRAFT approved for Classroom Practice by M. Gfroerer NHDOE

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